USOE-NAEB UTILIZATION PROJECT

FILM 4: "PROMISING PRACTICES"

I. INTRODUCTION

A. Many of the concerns which come to mind, as schools, school systems, administrators, and teachers consider the use of television, are not insurmountable.

1. Principal: voices concern with scheduling problems (teacher-time, bell periods, individual classrooms, multiple sections).

2. Curriculum specialist: voices concern with curriculum problems (correlating curricula of more than one school system, fitting television lessons into prescribed courses, correlating television series with standard texts).

3. Superintendent: voices concern with costs (justifying expense of television and finding ways to cope with expenses involved).

4. Special education supervisor: voices concern with using expensive mass medium for benefit of small groups with special learning needs (justification and most effective ways of using). THIS APPARENTLY NOT ADEQUATELY COVERED IN WHAT FOLLOWS.

5. Teacher: voices concern with using mass medium to develop independent learners (uncertainties concerning efficacy with reference to individual students and individual teachers).

B. Film content indicated: brief glimpses of flexible and imaginative approaches to these concerns. . . approaches which are working well in certain places and which may offer promise for other locales.

II. HEAD TITLES
INCLUDING FILM TITLE: "PROMISING PRACTICES"

III. PROMISING PRACTICES (brief illustrations)

A. Approaches to scheduling

1. Repeat broadcasts (or tape playbacks)

2. New patterns of personnel deployment

a. Variations in organization

b. Variations in objectives

(1) Release of teaching time for increased work with small groups or with individual students.

(2) Increase program of special small-group work with gifted and slow pupils.

(3) In-service training for newer teachers at minimal expense.

3. Origination of programed lessons as needed. (Evanston)

B. Approaches to curriculum

1. Within single system (Hagerstown)

2. Several systems (Councils)

3. Larger area (Greater Cleveland Research Council)

4. Multiple texts as resources

5. Lessons to augment classroom offerings (special materials, content authorities).

C. Approaches to cost

1. Joining with others who have similar needs (Councils, Networks, MPATI)

2. Sharing of resources (NITL, Great Plains Library, TEMP)

3. Low-cost systems

a. Single-room television

b. Spreading of cost by using medium for non-instructional uses

(1) A-V distribution

(2) Orientation (library organization, use, personnel OR procedures and policies for new students or new teachers)

(3) In-service training (new methodology or subject matter)

(4) Testing

(5) Guidance

(6) Observation (for teacher education or monitoring)

(7) Common learning groups (remedial reading, writing)

D. Approaches to independent learning, to individual needs

1. Emphasis on independent progress, learner responsibility

a. Multiple track system (Melbourne, Fla. High School)

b. Ungraded elementary school (Carson City, Mich., California)

c. Ungraded K-12 system (Essexville, Mich.)

2. Utilization of strength, support for need

a. Team teaching

b. Teacher aids and internes

IV. CONCLUSION: Problems which concern us when we first think about television are not insoluble. Flexibility and cooperative planning are important to effective solutions. In exploring for the best ways to use television in our schools, we find ourselves reexamining established procedures and the educational process. The results frequently are not only better uses of television but improved approaches to learning generally.

V. CLOSING TITLES AND CREDITS

File

UTILIZATION PROJECT

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

under a contract with

UNITED STATES OFFICE OF EDUCATION

# FILM (SHOOTING SCRIPT)

(FINAL REVISION -
November 30, 1966)

## FILM NO. 4

## "PROMISING PRACTICES"

Film - Producer/Director
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Radio/Television/Film
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Writer:
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| VIDEO | AUDIO |
|---|---|
| 1. FULL SCREEN. TYRANNOSAURUS REX. (MODEL OF DINOSAUR) | NARRATOR: (OFF SCREEN) This is Tyrannosaurus rex...a dinosaur that lived some two hundred fifty million years ago. |
| CAMERA OPENS SCENE TO REVEAL NARRATOR IN STUDY SET...LOOKING AT MODEL OF TYRANNOSAURUS REX. | NARRATOR: (SYNC) I'm _____ ...a contemporary specimen of homo sapiens. |
| NARRATOR PICKS UP THE MODEL OF THE DINOSAUR AND HOLDS IT UP BESIDE HIM FOR COMPARISON. | NARRATOR: (SYNC) Just at a glance... I imagine you'd consider this fellow here far the more impressive of the two! |
| HE PUTS THE DINOSAUR MODEL DOWN. CAMERA MOVES IN ON CLOSE-UP OF PICTURE. | |
| CAMERA EXPLORES MODEL'S DETAILS. MOVES FROM THE DINOSAUR'S TAIL TO HIS HEAD. THEN DOWN TO HIS FORELEG CLAWS. THEN DOWN TO HIS BODY HIDE. THEN SHOWS FULL LENGTH MODEL AGAIN... AS CUED BY NARRATOR'S REMARKS. | NARRATOR: (OFF SCREEN) And who could blame you? Just look at him. Eighty feet from tail to head. Teeth a foot long. Claws with the bite of a steam shovel. His own hide an impenetrable armor. Looks invincible, doesn't he?<br><br>But he wasn't! |

| VIDEO | AUDIO |
|---|---|
| 2. MS. NARRATOR WITH DINOSAUR PICTURE VISIBLE. | NARRATOR: (SYNC) And I keep his picture around to remind me WHY he wasn't.<br><br>Small drops in temperature... to which the dinosaur couldn't adjust... finally wiped him off the face of the earth. |
| 3. CU. DINOSAUR PICTURE | NARRATOR: (OFF SCREEN) Our enormous friend, there, could cope with almost anything... except CHANGE! |
| 4. MLS. NARRATOR | NARRATOR: (SYNC) Quite some time later, my kind of animal came along. In comparison with the dinosaur... you'd have to fault us humans on dimension and general puniness of structure. |
| 5. NARRATOR. ANOTHER ANGLE. | NARRATOR: (SYNC) But we have one vital quality which doesn't show up in a superficial comparison of externals.<br><br>Adaptability. That's our human hallmark. Flexibility in the face of change. |

| VIDEO | AUDIO |
|---|---|
| CAMERA FOLLOWS AS NARRATOR CROSSES TO SCHOOL BUILDING MODELS. | NARRATOR: (SYNC) It's a good quality to have when the currents of change are pressing in at us from every direction. And it's evident in almost everything we do. |
| | Take our school architecture, for instance. |
| HE ARRIVES AT AND STANDS BEHIND SCHOOL BUILDING MODELS. | These three models represent schools in which today's children and teachers are at work. |
| 6. CU. SCHOOL BUILDING MODELS. MODELS MOVE SLOWLY PAST THE CAMERA (OR CAMERA PANS). WE SEE FIRST THE OLD BUILDING... THEN NEW BUILDING NO. 1... THEN NEW BUILDING NO. 2. | NARRATOR: (OFF SCREEN) Change, too, has been at work here. And we can tell at a glance which of these schools failed to keep up with the changing times. (PAUSE) Or can we? |
| RUN HEAD TITLES OVER THE SCHOOL MODELS | (MUSIC: STING FOR PUNCTUATION... INTO THEME MUSIC) |
| 7. SERIES TITLE: "UTILIZING INSTRUCTIONAL TELEVISION" | |
| 8. INDIVIDUAL FILM TITLE: "PROMISING PRACTICES" | |
| FADE OUT FILM TITLE | |

| VIDEO | AUDIO |
|---|---|
| FADE DOWN ON VIDEO<br><br>FADE UP ON NARRATOR | (MUSIC: FADE OUT THEME MUSIC) |
| 9. MS. NARRATOR IN STUDY SET. HE IS STANDING BEHIND SCHOOL MODELS. | NARRATOR: (SYNC) Let's take a more critical look at the school situation these models symbolize. |
| 10. CU. MODEL OF OLD SCHOOL BUILDING. | NARRATOR: (OFF SCREEN) This represents the old junior high school in a growing town. |
| 11. CU. MODEL OF NEW SCHOOL NO. 1. | NARRATOR: (OFF SCREEN) And this represents the new junior high school... built to take care of student overflow as the town grew. |
| 12. CU. WIDE ANGLE. THE TWO SCHOOL MODELS SIDE BY SIDE. | NARRATOR: OFF SCREEN) Comparing this more recent building with its nineteenth-century-style predecessor... you get the feeling that our newer schools are keeping right up with the changing times. |
| 13. CU. MODEL OF NEW BUILDING NO. 1. | NARRATOR: (OFF SCREEN) And if you could drop in at this school... |
| DISSOLVE TO: | Pay a casual visit to one of its classrooms. .... |

| VIDEO | AUDIO |
|---|---|
| 14. INTERIOR. SOCIAL STUDIES CONTAINED CLASSROOM. JUNIOR HIGH SCHOOL. NINTH GRADE LEVEL. WIDE ANGLE. TEACHER IS GETTING READY TO SHOW NEW YORK TIMES FILM-STRIP...WITH THE CLASS-ROOM TEACHER READING THE COMMENTARY. BLINDS ARE DRAWN. FILMSTRIP PROJECTOR IS IN PLACE. | NARRATOR: (OFF SCREEN) And listen to the classroom teacher...this feeling of responsiveness to change...would be confirmed. |
| 15. MS. CLASSROOM TEACHER 1 BY FILMSTRIP PROJECTOR. | CLASSROOM TEACHER 1: (FEMALE) (SYNC) Class, as we look at the New York Times filmstrip, the future that we are going to see seems a bit incredible, but bear in mind that actual technological advances often outpace forecasts. |
| 16. REACTION SHOT. STUDENTS IN NINTH GRADE SOCIAL STUDIES CLASSROOM. | CLASSROOM TEACHER 1. (OFF SCREEN) Nothing in our society is standing still. |
| 17. LS. MATTE SHOT OVER HEADS OF STUDENTS. FRAME 1 (TITLE FRAME) OF FILMSTRIP ON SCREEN. (ART WORK COLOR SLIDE.) | CLASSROOM TEACHER 1: (SYNC) So let's see what changes lie ahead for our world in the next twenty years... |
| CUT TO: | |

| VIDEO | AUDIO |
|---|---|
| 18. CU. FULL SCREEN. FILMSTRIP TITLE FRAME. (ART WORK COLOR SLIDE.)<br><br>"THE NEXT TWENTY YEARS"<br><br>FADE OUT<br><br>FADE IN | CLASSROOM TEACHER 1: (OFF SCREEN)<br>People traveling to the stars of these galaxies will be camping out on the moon. |
| 19. FRAME 3. NEW YORK TIMES FILMSTRIP. (FULL SCREEN) (ART WORK COLOR CARD.)<br><br>FADE OUT<br><br>FADE IN | CLASSROOM TEACHER 1: (OFF SCREEN)<br>Through the big transparent protective bubble they will see moonships like this...or enjoy a look at the "full earth" ...during the 350-hour-long night. |
| 20. FRAME 19. NEW YORK TIMES FILMSTRIP. (FULL SCREEN) (ART WORK COLOR CARD)<br><br>FADE OUT<br><br>FADE IN | CLASSROOM TEACHER 1: (OFF SCREEN)<br>On our earth, too, there may be "sealed cities"...as new forms of power allow industries to locate any place in the world. |
| 21. FRAME 4. NYT FILMSTRIP. (FULL SCREEN)<br>(ART WORK COLOR CARD) | CLASSROOM TEACHER 1: (OFF SCREEN)<br>Speed will be the keynote of the next twenty years. Communications and transportation will be the most dramatic |

| VIDEO | AUDIO |
|---|---|
| | CLASSROOM TEACHER 1: (OFF SCREEN) examples of the quickened pace... with solar-powered satellites... with hover-craft water vehicles and land trains floating on cushions of air. |
| FADE OUT | |
| FADE IN | |
| 22. FRAME 7. NYT FILMSTRIP. (FULL SCREEN) (ART WORK COLOR CARD) | CLASSROOM TEACHER 1: (SOUND UNDER) (OFF SCREEN) In man's changing life, new sources of energy will play a key role. Here the laser is used to make a movie without using a lens. |
| | NARRATOR: (V.O.) Yes... when you listen to the teacher in that classroom... you would feel that the new junior high school has its finger squarely on the pulse of change. |
| FADE OUT | |
| FADE IN | |
| 23. FRAME 23. NYT FILMSTRIP. (FULL SCREEN) (ART WORK COLOR CARD) | CLASSROOM TEACHER 1: (OFF SCREEN) Furniture may be sprayed from a container ...or inflated like a life raft. |
| FADE OUT | |

| VIDEO | AUDIO |
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| FADE IN | |
| 24. FRAME 31. NYT FILMSTRIP. (FULL SCREEN) (ART WORK COLOR CARD) | CLASSROOM TEACHER 1: (SOUND UP) (OFF SCREEN) Students must learn how to keep on learning all their lives. It is predicted that half the children now in the first grade may be employed in professions we have not yet heard of. |
| FADE OUT | |
| FADE IN | |
| 25. NARRATOR ON SET. | NARRATOR: (SYNC) When the last picture has been shown, and the last word has been said, and you take a more searching look... you will see that the new junior high school may not really be so new, after all. It has... in fact... a great deal in common with the old junior high school. |
| CUT TO: | |
| 26. NARRATOR CU. | NARRATOR: (SYNC) One teacher with twenty-five to thirty students... contained within the four walls of a traditional classroom... for each 50-minute identical period of every regimented day. |

| VIDEO | AUDIO |
|---|---|
| 27. CU. NEW AND OLD SCHOOL MODELS. | NARRATOR: (SYNC) And though building materials have been arranged in different ways on the outside of the two schools... |
| 28. MS. WIDE ANGLE. NARRATOR ON SCREEN WITH MODELS OF OLD BUILDING AND NEW BUILDING NO. 1. HE REMOVES ROOFS FROM BOTH MODELS. | NARRATOR: (SYNC) Inside... these two schools are very much "sisters under the skin"..... |
| 29. ANGLE SHOT. CLOSE VIEW. LOOKING DOWN INSIDE BOTH MODELS...SHOWING SQUARE CLASSROOMS ON EACH SIDE OF A CENTRAL HALL. | |
| 30. NARRATOR PICKS UP AN ICE TRAY...PRESENTS IT TO THE CAMERA. NARRATOR PUTS DOWN ICE TRAY. | NARRATOR: (SYNC) Bearing at least a "family resemblance" to this ice tray.... Modern technology has improved the shape and clarity of ice cubes...has increased the ease and speed of ice making. |
| NARRATOR PUTS DOWN ICE TRAY. | And technology has not been laggard in supplying improved instructional media for our schools |
| 31. NARRATOR. | Into this important business of education... have come the maps... |

| VIDEO | AUDIO |
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| | NARRATOR: (SYNC)<br>The charts....<br>The globes...<br>The illustrated texts....<br>The elaborate special resources. |
| 32. NARRATOR MOVES ON DOWN TO THE DESK IN THE STUDY SET. AS HE SPEAKS HE TAKES PIECES OF PROMOTIONAL LITERATURE FROM A DRAWER OF THE DESK OR A RECEPTACLE HIDDEN BEHIND THE DESK AND LAYS THESE PIECES OF LITERATURE ON THE DESK TOP...WHERE CAMERA CAN COME IN CLOSE AND PICK THEM UP. THEY FACE THE CAMERA. | NARRATOR (SYNC) And following close on their heels...across the principal's desk...come all the announcements of teaching...tools and aids...of the twentieth century. |
| 33. CU. MAILING PIECES IN BASKET ON DESK. | NARRATOR: (OFF SCREEN) Radio... tape recorders...projectors or teaching machines. |
| 34. MS. NARRATOR AT DESK. HE PICKS UP AND PUTS DOWN ONE...THEN ANOTHER OF THE MAILING PIECES AS HE SPEAKS. | NARRATOR: (SYNC) Each presented as the latest and best friend of education...<br>NARRATOR: (OFF SCREEN) Well-meaning school dollars are used to purchase these new teaching aids. |

| VIDEO | AUDIO |
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| | NARRATOR: (OFF SCREEN) And into the conscientious schools they come.... |
| | These latest media of instruction... |
| | in a continuing haphazard sequence... |
| DISSOLVE TO: | |
| 35. LS. CLASSROOM TEACHER AT DESK GRADING PAPERS. (TEACHING AIDS IN BACKGROUND.) | NARRATOR: (OFF SCREEN) The tasks and procedures of "housekeeping" for new instructional media will be added to this classroom teacher's responsibility. |
| 36. MS. TEACHER REACTS AS JANITOR ENTERS WITH TV SET. | NARRATOR: (OFF SCREEN) When television attempts to make its entrance into the classroom... it is often viewed from the perspective of teachers weary of experimenting with new media. Not too surprisingly, television may find the classroom door shut in its face. |
| DISSOLVE TO: | |
| 37. NARRATOR AT DESK. | NARRATOR: (SYNC) At the administrative level... television may trigger another reaction. It may receive a "red carpet"-uncritical... welcome... because it is new, electronic, or because other schools have it. |

| VIDEO | AUDIO |
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| | NARRATOR: (SYNC) Fortunately "instant rejection" and "instant embrace" of television are not the only two approaches open to us. |
| 38. CU. DOOR. LEGEND ON DOOR: "CLASSROOM". | NARRATOR: (SYNC) Between the "closed door" policy of rejection at the classroom level..... |
| PAN TO OTHER DOOR | And the "open door" policy of unthinking acceptance at the administrative level... |
| PAN TO AREA BETWEEN DOORS | There is a broad, clear-headed perspective which is..... |
| DISSOLVE TO: | |
| 39. LS. GROUP OF STUDENTS. | NARRATOR: (SYNC) ... not sharply concerned with large numbers of students... |
| DISSOLVE TO: | |
| 40. LS. CLASSROOM. | NARRATOR: (SYNC) It is also not concerned with the classroom as such... |
| 41. NARRATOR. | NARRATOR: (SYNC) It is not even concerned with prestige acquisitions of new media. |

| VIDEO | AUDIO |
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| | NARRATOR: (SYNC) This viewpoint reserves its primary...and most penetrating...focus...for the single most important factor in education... |
| 42. CU. STUDENT IN CLASSROOM. | NARRATOR: (OFF SCREEN) The unique and needful individual students...around whose needs...our schools must design their present and future practices. |
| CUT TO: | NARRATOR: (OFF SCREEN) And what about this student? |
| 43. SHY, RETIRING BOY. NINTH GRADE AGE. AROUND HIM OTHER STUDENTS ARE REACTING AND RAISING THEIR HANDS. HE IS NOT. | NARRATOR: (OFF SCREEN) Does he sometimes sit mute in a world whose accent increasingly is on communication? |
| CUT TO: | |
| 44. ANGLE SHOT. GIRL STUDYING GEOMETRY. HER TEXTBOOK IS OPEN. SHE HAS DRAWN A GEOMETRIC FIGURE AND IS WORKING A PROBLEM IN CONNECTION WITH IT. | NARRATOR: (OFF SCREEN) Or this girl, who is learning the contours of geometric figures. Is she exploring, as well, the dimensions of today... the shape of tomorrow? |
| CUT TO: | |

| VIDEO | AUDIO |
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| 45. ATTRACTIVE BUT STUDIOUS LOOKING BOY...AT SCIENCE TABLE. HE IS LOOKING REFLECTIVE. | NARRATOR: (OFF SCREEN) Can this boy develop the self-directing skills... the disciplined strategies needed to stimulate mature, productive thinking. |
| DISSOLVE TO: | |
| 46. MS. NARRATOR AT DESK. | NARRATOR: (SYNC) It is to the service of these and other vital needs that we must bring the best of our educational resources...used in the best possible ways.<br><br>Foremost among them are our unique human resources...our teachers... |
| DISSOLVE TO: | |
| 47. MS. MALE TEACHER 1 "HOUSEKEEPING" FOR TAPE RECORDER... REWINDING TAPE... REMOVING REEL... CLOSING UP CASE, ETC. | NARRATOR: (OFF SCREEN) This teacher, for instance, can weave the words of our language into a tapestry of sounds...and enchant reluctant readers ...(PAUSE)...when there is time. |
| FADE OUT | |
| FADE IN | |

| VIDEO | AUDIO |
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| 48. MS. FEMALE TEACHER 2 "HOUSEKEEPING" FOR MAPS AND CHARTS. TAKING DOWN, ROLLING UP, TAPING... LABELING, STORING, ETC. | NARRATOR: (OFF SCREEN) This woman ...can search out the deep springs of a student's individuality. She can draw forth the self-sense of a child who has never before suspected who he is or what he may become...(PAUSE)...if there is opportunity. |
| FADE OUT<br>FADE IN | |
| 49. MS. MALE TEACHER 2 SORTING TRANSPARENCIES AND FILLING OUT "CHECK-OUT AND USE" FORM FOR OVERHEAD PROJECTOR. | NARRATOR: (OFF SCREEN) This teacher can make learning a vivid, enduring quest ...in which each student urges others on ...(PAUSE)...if she is ever free. |
| 50. MS. NARRATOR IN HIS SET. BY MAG BOARD. | NARRATOR: (SYNC) Time. Opportunity. Freedom. These are the gifts television and the other technological media offer our teachers... |
| 51. MS. CLASSROOM. (FEMALE TEACHER 1) | NARRATOR: (OFF SCREEN) New practices emerging in our schools promise to release vital teacher skills and energies...to channel these more directly...and in greater abundance... |

| VIDEO | AUDIO |
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| 52. CU. STUDENTS. | NARRATOR: (OFF SCREEN) ... to the individual students who need them... in special ways... at special times. |
| DISSOLVE TO: | |
| 53. NARRATOR AT DESK. SEE AREA OF PERSPECTIVE BETWEEN CLOSED AND OPEN DOORS. | NARRATOR: (OFF SCREEN) These promising practices are reflected in the questions teachers ask... as they step back for a new, long look at all the components of education... questions of appraisal and re-evaluation.... |
| DISSOLVE TO: | |
| 54. STUDENTS BUSY IN SELF-DIRECTED STUDY (NO SOUND). | MALE TEACHER 1: (OFF SCREEN) What can students at this ability level learn and accomplish for themselves... with little or no help from me? |
| 55. TEACHER OR OTHER PRESENTER IN PRESENTATION SCENE WITH GROUP OF STUDENTS. (NO SOUND) | FEMALE TEACHER 2: (OFF SCREEN) What... in my course... requires motivation, explanation, demonstration... or other presentation... by me... or by some other competent person? |
| DISSOLVE TO: | |

| VIDEO | AUDIO |
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| 56. TEACHER WITH SMALL GROUP OF INTERACTING STUDENTS. (NO SOUND) | MALE TEACHER 2: (OFF SCREEN) What content and purposes actually require personal interaction among students ...and between the students and me? |
| 57. MS. NARRATOR AT DESK. | NARRATOR: (SYNC) As we hear these questions... if we will check our doors... we'll find an encouraging thing. |
| 58. CU. DOOR...FORMERLY CLOSED...NOW PARTIALLY OPEN. (MAG BOARD) | NARRATOR: (OFF SCREEN) The door which was shut tight in rejection of television has opened a bit... |
| PAN TO: | |
| 59. CU. DOOR...FORMERLY CLOSED...NOW PARTIALLY OPEN. (MAG BOARD) | NARRATOR: (OFF SCREEN) The door which was open wide in uncritical acclaim now stands judiciously ajar. |
| 60. MS. NARRATOR BY MAG BOARD. | NARRATOR: (SYNC) Television makes its strongest contribution when it is fitted with discernment into the total educational system. |
| 61. CU. NARRATOR MOVES TO THE SCHOOL BUILDING MODELS. | NARRATOR: (SYNC) And we can hear further promise of television's more effective use in the questions other school people are beginning to ask: |

| VIDEO | AUDIO |
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| | NARRATOR: (SYNC) Which of these instructional methods is best used... for specific content and purposes? The voice of the teacher... physically present? |
| 62. MS. NARRATOR AS HE PICKS UP BROCHURES.<br>CUT TO:<br>CU. BROCHURES.<br>WALK OUT<br>WALK IN | NARRATOR: (SYNC) Films, television, tape recorders, radio, books, or other instructional media. |
| 63. NARRATOR ARRIVES AT SCHOOL MODELS. | NARRATOR: (SYNC) The practices which promise increased dimensions of learning for each student... increased effectiveness for each teacher... are reflected in our schools buildings, too... |
| 64. CU. MODELS OF SCHOOL BUILDINGS. CAMERA MOVES FROM OLD BUILDING MODEL TO MODEL OF NEW BLDG. 1 AND THEN TO MODEL OF NEW BLDG. 2. | NARRATOR: (OFF SCREEN) And in questions concerning the most workable arrangement of school space. For the content and purposes we have in mind... which of these areas is best used? A classroom? A laboratory? A library? Other areas? |

| VIDEO | AUDIO |
|---|---|
| 65. MS. NARRATOR WITH MODEL OF NEW BLDG. 2. | NARRATOR: (SYNC) Yes... I said "other areas"... and I think our extinct friend... old Tyrannosaurus Rex... would view the inside of this model with suspicion. |
| NARRATOR REMOVES TOP FROM MODEL OF NEW BLDG. 2. | |
| 66. ANGLE SHOT. CLOSE LOOK AT INTERIOR OF MODEL OF NEW BLDG. 2, WITH VARIED, FLEXIBLE, SPECIALIZED AREAS VISIBLE. | NARRATOR: (OFF SCREEN) For our much-vaunted human adaptability is beginning to make itself felt. This model symbolizes school plants that are being designed... or... sometimes ...altered... to meet the pressures of changing times. |
| NARRATOR POINTS OUT SPECIAL FEATURES AND SPECIAL AREAS OF THE INTERIOR PLAN AS HE TALKS. CAMERA MAY EXPLORE ONE AREA... THEN ANOTHER... IF MODEL SIZE PERMITS. | These varied areas... These versatile partitions... remind us that flexibility in one part of the school system calls for flexibility all along the line. |
| 67. MS. NARRATOR ON SCREEN. HE REACHES FOR OR MOVES TO MODEL OF TYRANNO-SAURUS REX. | NARRATOR: (SYNC) And the truth is that we still have some unyielding traces of Tyrannosaurus Rex in our own makeup. |

| VIDEO | AUDIO |
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| 68. TYRANNOSAURUS REX MODEL. FULL SCREEN. | NARRATOR: (OFF SCREEN) They show up, for instance, in our lingering reluctance to separate the teacher, from the standard-sized class. |
| DISSOLVE TO: | |
| 69. WIDE ANGLE. TEACHER AND PUPILS IN ELEMENTARY CLASSROOM ENGAGED IN SOME ROUTINE CLASSROOM ACTIVITY. (FEMALE TEACHER #3.) | NARRATOR: (OFF SCREEN) Through the years these became inseparable and essential in our minds, and we're not inclined to be logical about it. |
| CUT TO: | |
| 70. CU. ELEMENTARY CLASSROOM TEACHER. | NARRATOR: (OFF SCREEN) This elementary teacher, for instance. We tend to restrict this teacher... and other teaching specialists... into the generalized structure of the elementary classroom... |
| 71. MLS. TEACHER AND PUPILS IN ELEMENTARY CLASSROOM. SUPER: EACH ONE-THIRD OF THE SCREEN AS EACH ONE-THIRD IS MENTIONED BY NARRATOR. | NARRATOR: (OFF SCREEN) Where only one-third of their hours (FIRST THIRD COVERED) are spent at tasks they can perform with skill and enthusiasm... Another third (COVER SECOND THIRD OF SCREEN) at work for which they are less well adapted... but which teachers must do... |

| VIDEO | AUDIO |
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| | NARRATOR: (OFF SCREEN) And a third (COVER FINAL THIRD OF SCREEN) at tasks which could be done efficiently by professional assistants or technical devices. |
| 72. MS. NARRATOR ON SCREEN BY MODEL OF TYRANNOSAURUS REX. | NARRATOR: (SYNC) This same mind-set makes it hard for us to free our secondary teachers from the repetitive teaching of specialized subject matter. Countless precious hours are wasted...as this able specialist... |
| DISSOLVE TO: | |
| 73. MS. HIGH SCHOOL HISTORY TEACHER AT DESK TALKING. (HE LOOKS UP.) | NARRATOR: (OFF SCREEN) Like each of his colleagues...attempts to duplicate his... |
| CUT TO: | |
| 74. MS. CLASS. | NARRATOR: (OFF SCREEN) ...skilled performance... ...for standard section... |
| MATCH DISSOLVE TO: | |
| 75. MS. CLASS...AS OBVIOUSLY DIFFERENT CLASS MEMBERS FILE IN. | NARRATOR: (OFF SCREEN) After standard section... |

| VIDEO | AUDIO |
|---|---|
| MATCH DISSOLVE TO: | |
| 76. MS. ANOTHER CLASS. | NARRATOR: (OFF SCREEN) After standard section. |
| 77. SAME HIGH SCHOOL HISTORY TEACHER AT DESK. (HE PULLS AT TIE OR IS SITTING AT DESK.) | NARRATOR: (OFF SCREEN) Can we wonder that energy...ability...and impact fade as the day goes by? |
| 78. NARRATOR ON SCREEN | NARRATOR: (SYNC) Since we put up those barriers in our minds, we can take them down. Our shift of viewpoint... our willingness to look with "fresh eyes" at the entire educational system...permit us now to make better judgments about how and where our people can function best. |
| 79. CU. ELEMENTARY MATH TEACHER. (NEW TEACHER 1) | NARRATOR: (OFF SCREEN) We can... perhaps...take this elementary teacher who is strong in math... |
| 80. CU. ELEMENTARY SCIENCE TEACHER. (NEW TEACHER 2) | NARRATOR: (OFF SCREEN) This elementary teacher who is strong in science. |

| VIDEO | AUDIO |
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| 81. CU. ELEMENTARY SOCIAL STUDIES TEACHER. (NEW TEACHER 3) | NARRATOR: (OFF SCREEN) This elementary teacher who is strong in social studies.... |
| 82. THESE THREE TEACHERS SEEN AS A GROUP AROUND A TABLE...IN A PLANNING SESSION...WITH BOOKS... SCHEDULES...CURRICULUM DESIGNS ON THE TABLE. | NARRATOR: (OFF SCREEN) And combine them into a coordinated partnership of subject matter specialists. |
| SUPER WORDS: "TEACHING TEAM" | A "teaching team". |
| | Some schools prefer to have such a team of specialists operating across two or three grades...believing that competence and continuity are thus increased... |
| FADE OUT SUPER | |
| CUT TO: | |
| 83. TEACHER GROUP AROUND TABLE. ANOTHER ANGLE. | NARRATOR: (OFF SCREEN) Other schools feel that such a team should serve pupils at the same grade level. |
| CAMERA IN TO TABLE TOP AND CU OF MATERIAL TITLED "CURRICULUM DESIGN FOR FIFTH GRADE." | |
| DISSOLVE TO: | |
| 84. STUDIO SCENE - DICK BOEHM - GEOGRAPHY LESSON. | NARRATOR: (OFF SCREEN) Or...since team teaching takes many forms...we might choose to arrange our teacher resources in an entirely different way... |

| VIDEO | AUDIO |
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| 85. STUDIO SCENE (CONTINUED) DICK BOEHM. | NARRATOR: (OFF SCREEN) It might suit our purposes better in a particular school situation to use on television a teacher whose special assignment is to plan and present a lesson of superior quality that can be reinforced and extended by other teachers with different skills and different areas of competence in the classrooms. |
| DISSOLVE TO: | |
| 86. WIDE ANGLE. FRONT OF ELEMENTARY LARGE GROUP CLASSROOM. NEW TEACHER #1 IS SHOWING GEOGRAPHIC LOCATIONS ON AN OVERHEAD PROJECTOR. COLLEGE INTERNE IS STANDING BY GLOBE.<br><br>CAMERA IS ON COLLEGE INTERNE. AS CHILD COMES UP TO LOCATE THE PROJECTED GEOGRAPHIC SPOT ON THE GLOBE... WITH THE HELP OF THE INTERNE. | NARRATOR: (OFF SCREEN) We could add to our team a college interne or practice teacher to help with special teaching tasks. |
| DISSOLVE TO: | |
| 87. CLERICAL AIDE AT TYPEWRITER. | NARRATOR: (OFF SCREEN) And we might round off this team with a clerical aide... specially trained to handle typing, filing, report making, and the recording of grades. |

| VIDEO | AUDIO |
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| DISSOLVE TO: | |
| 88. NARRATOR ON SCREEN | NARRATOR: (SYNC) With our new insights our secondary school specialist can be released from the customary repetitious arrangement... so wasteful of time and teaching talent.<br><br>We can combine his several standard-sized sections into one large group.... |
| 89. MS. NARRATOR. | NARRATOR: (SYNC) On which this gifted teacher can focus all his vitality... all the concentrated impact of his considerable skill. |
| 90. WIDE ANGLE. PRESENTATION AREA OF TRADITIONAL CLASSROOM. CHALKBOARD, WALL MAPS... OTHER GRAPHIC HISTORY MATERIALS. SAME AS THOSE SEEN IN SCENES 73-77. | NARRATOR: (OFF SCREEN) But we must alter, as well, the technical components... exchanging the chalk and the chalkboard... the wall maps...<br>and the close-distance graphic materials of the single classroom... |
| 91. CAMERA ZOOMS IN ON LARGE GROUP-TEACHING CONSOLE (TRY ACADEMIC CENTER AUDITORIUM, PERHAPS) WITH OVERHEAD PROJECTOR OR REAR SCREEN, RECORD PLAYER, MICROPHONE, AND SOUND SYSTEM. | NARRATOR: (OFF SCREEN) For media more appropriate to this new dimension... those which offer the projected sights and the amplified sounds essential to large-group instruction. |

| VIDEO | AUDIO |
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| SUPER: "LARGE GROUP INSTRUCTION"<br><br>FADE OUT SUPER. | |
| 92. MS. NARRATOR ON SCREEN. | NARRATOR: (SYNC) As we explore the specialties of our human resources... and the unique qualities of our technological aids... to see where each fits best... and what is most necessary in a particular instance... we can begin to recognize the most productive partnerships of people and technical media... |
| DISSOLVE TO: | |
| 93. BOY PUPIL WITH TEACHING MACHINE.<br>SUPER: "INDIVIDUAL STUDY" | NARRATOR: (OFF SCREEN) There are times when the best partnership is a teaching machine and a pupil working at his own best rate. |
| DISSOLVE TO: | |
| 94. WIDE ANGLE. NEW TEACHER #4 AT CONSOLE IN LANGUAGE LABORATORY. PUPILS VISIBLE IN CUBICLES. | NARRATOR: (OFF SCREEN) There are times when the best job is done in an electronic language laboratory... with specialized instruments for teacher and pupils. |

| VIDEO | AUDIO |
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| DISSOLVE TO: | |
| 95. WIDE ANGLE. NEW TEACHER #5 AND PUPILS IN SMALL-GROUP INSTRUCTION ARRANGEMENT. ANIMATED DISCUSSION IN PROGRESS. SUPER: "SMALL-GROUP INSTRUCTION" | NARRATOR: (OFF SCREEN) Sometimes the emphasis is on human resources... as a skillful teacher sparks the personal, face-to-face relationships of small-group learning...an essential complement to large group instruction. |
| DISSOLVE TO: | |
| 96. NEW TEACHER #6 WORKING IN CLOSE RELATIONSHIP WITH AN INDIVIDUAL CHILD. | NARRATOR: (OFF SCREEN) Or a gifted specialist in one-to-one human relationships bridges invisible barriers...fanning the essential spark in a single child. |
| 97. CAMERA FOCUS ON UNUSED TELEVISION RECEIVER IN OR SUSPENDED OVER PRESENTATION AREA. | NARRATOR: (OFF SCREEN) There are times when the complexity and expense of this technological resource cannot be justified by the number of pupils to be served or the goals to be reached. (PAUSE) |
| 98. NARRATOR. | NARRATOR: (SYNC) But there are times when the unique capacities of television can be enlisted to great advantage. |
| DISSOLVE TO: | |

| VIDEO | AUDIO |
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| 99. MATTE SHOT. LANGUAGE TEACHER ON SCREEN OF TELEVISION RECEIVER WHICH WAS SEEN UNUSED IN PRECEDING SCENE. (SAME MAN AS IN SCENE 47) | NARRATOR: (OFF SCREEN) To speed the benefits of instruction by this inspiring teacher of literature to greater numbers of students... television may be the answer. |
| 100. MLS. INTERVIEW SET IN TELEVISION STUDIO. TV CAMERA ON HOST AND FOREIGN DIGNITARY. | NARRATOR: (OFF SCREEN) For sharing distinguished guests with children throughout one or several school systems... the use of television may be the most effective means... |
| 101. MATTE SHOT. TELEVISION SCREEN. CU OF STANDARDIZED TEST FORM. PENCIL IS BEING USED TO SHOW PROPER WAY OF MARKING. | NARRATOR: (OFF SCREEN) To facilitate and improve the standardized testing of large groups of students... television may offer the most reasonable answer. |
| 102. WIDE ANGLE. TELEVISION LESSON IN PROGRESS IN STUDIO. | NARRATOR: (OFF SCREEN) As a valuable member of the teaching team, the teacher on television may be best able to assume responsibility for hard-to-duplicate demonstrations... |
| 103. MS. VIDEOTAPE RECORDER RECORDING. | NARRATOR: (OFF SCREEN) Where a complicated schedule of widely-spaced classes must be served... television instruction... |

| VIDEO | AUDIO |
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| | NARRATOR: (OFF SCREEN) recorded on videotape for frequent repetition may be far the best solution to the problem. |
| 104. MS. NARRATOR. | NARRATOR: (SYNC) This interlocking of individual study, teacher specialties and technical resources into a workable, unified educational system involves processes that are continuous and concurrent. In the service of these processes. time must be reshaped... with versatile segments tailored to the outlines of new instructional patterns. |
| DISSOLVE TO: | |
| 105. CLOSE UP VIEW OF "BACK-TO-BACK" SCHEDULE MODIFICATION. (SEE PAGE 107 - FOCUS ON CHANGE) CAMERA MOVES ACROSS THREE STANDARD BLOCKS OF REGULAR SCHEDULE... TO ARRIVE AT PORTION OF CHART SHOWING COMBINED SCHEDULE. SUPER: "FLEXIBLE SCHEDULING" | NARRATOR: (OFF SCREEN) Uniform hour-long blocks of time may yield to the more flexible "back-to-back" arrangement.. a simple method which combines regular groups of students for several class periods.... |

| VIDEO | AUDIO |
|---|---|
| 106. CU VIEW OF MODULAR SCHEDULE.<br>SUPER: "MODULAR SCHEDULING" | NARRATOR: (OFF SCREEN) Or to the more complex, more highly-personalized patterns of modular scheduling. |
| DISSOLVE TO: | |
| 107. MS. NARRATOR. | NARRATOR: (SYNC) In the service of these continuous and concurrent processes there should be available... the special materials which make them work... the special places which let them happen. |
| DISSOLVE TO: | |
| 108. CU. SIMPLIFIED DIAGRAM OF INSTRUCTIONAL MATERIALS CENTER FOR TEACHERS.<br>SUPER: "INSTRUCTIONAL MATERIALS CENTER" | NARRATOR: (OFF SCREEN) To this end, some schools are working toward an instructional materials center for teachers. |
| DISSOLVE TO: | |
| 109. WIDE ANGLE. TWO TEACHERS AT WORK IN WORK ROOM.<br>(NEW TEACHER #6)<br>(COULD BE ART WORK) | NARRATOR: (OFF SCREEN) Where work rooms suited to the tasks of imaginative teaching... |
| 110. WIDE ANGLE. TEACHING TEAM IN MEETING ROOM.<br>(NEW TEACHER #7)<br>(COULD BE ART WORK) | NARRATOR: (OFF SCREEN) And meeting rooms... geared to the needs of coordinated planning.... |

| VIDEO | AUDIO |
|---|---|
| 111. WIDE ANGLE. TEACHER AND MATERIALS SPECIALIST CONFERRING IN MEDIA AND MATERIALS ROOM. | NARRATOR: (OFF SCREEN) Are within easy access to media, materials, and professional help with their use and maintenance. |
| 112. CU. SIMPLIFIED DIAGRAM OF LEARNING RESOURCES CENTER. SUPER: "LEARNING RESOURCES CENTER" | NARRATOR: (OFF SCREEN) Some schools are organizing space and resources into learning centers for students... |
| DISSOLVE TO: | |
| 113. STUDENT IN INDIVIDUAL STUDY CARREL | NARRATOR: (OFF SCREEN) Where privacy is offered in individual study carrels... |
| 114. STUDENT WORKING WITH CARTRIDGE FILM PROJECTOR. | NARRATOR: (OFF SCREEN) Where automated instruction devices are available for independent use.... |
| 115. STUDENT LISTENING TO RECORD IN LISTENING ROOM. | NARRATOR: (OFF SCREEN) Where resources for review are ready to hand... |
| 116. WIDE ANGLE. STUDENTS AT WORK IN ENGLISH LAB. | NARRATOR: (OFF SCREEN) Or where the references and materials for special study have been gathered together in a learning laboratory. |
| FADE OUT | |

| VIDEO | AUDIO |
|---|---|
| FADE UP | |
| 117. MODEL OF SECOND CONTEMPORARY SCHOOL.<br>SUPER: "NEW PERSPECTIVES"<br>"TEACHING TEAMS"<br>"LARGE GROUP INSTRUCTION"<br>"SMALL GROUP INSTRUCTION"<br>"INDIVIDUAL STUDY"<br>"FLEXIBLE SPACES" | NARRATOR: (OFF SCREEN) These, then, are some of the promising practices taking shape as new schools are being built... |
| 118. MODEL OF OLD HIGH SCHOOL. | NARRATOR: (OFF SCREEN) As older schools seek to accommodate themselves to change. |
| 119. MONTAGE OF VARIED SCHOOLS<br>MIDDLE-SIZED SCHOOL. | NARRATOR: (OFF SCREEN) Will they be the same in all schools? No. Schools differ. |
| 120. LARGE SCHOOL. | NARRATOR: (OFF SCREEN) In size.... |
| 121. CITY SCHOOL. | NARRATOR: (OFF SCREEN) In situation and need... |
| 122. SMALL SCHOOL. | NARRATOR: (OFF SCREEN) In resources... |
| DISSOLVE TO: | |
| 123. CU. MODEL OF NEW SCHOOL BLDG. 2. | NARRATOR: (OFF SCREEN) What works under the roof of this school... may not work... and may not need to work under the roof of this school... |

| VIDEO | AUDIO |
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| PAN TO CU MODEL OF OLD SCHOOL. | |
| CUT TO: | |
| 124. NARRATOR ON SCREEN WITH MODELS OF THREE SCHOOLS. | NARRATOR: (SYNC) But there is room under the roof of every school to step back and take a broad look at all the components of our educational system.... |
| CUT TO: | |
| 125. NARRATOR ONLY. MODELS NOT VISIBLE. | NARRATOR: (SYNC) To see where television and all our other resources fit best... in a logical... unified... adaptable approach to learning... for each and every individual student... tomorrow and beyond. |
| CUT TO: | |
| 126. WIDE ANGLE. THREE MODELS OF SCHOOLS. | NARRATOR: (SYNC) These models represent schools in which today's teachers and students are at work. |
| 127. NARRATOR WITH THREE MODELS. | NARRATOR: (SYNC) One of the three is significantly different. And we know now which one it is.<br><br>Or think we do.<br><br>But are we sure? |

| VIDEO | AUDIO |
|---|---|
| 128. NARRATOR POINTS TO OLD BUILDING AND NEW BUILDING #1 AND PEERS IN. | NARRATOR: (SYNC) If we should look inside these schools again... we might find some promising practices beginning to emerge here, too. |
| 129. NARRATOR. | NARRATOR: (SYNC) Yes. Adaptability is an important...actually, a VITAL human quality. |
| NARRATOR PICKS UP MODEL OF TYRANNOSAURUS REX. | |
| 130. CU. TYRANNOSAURUS REX. FULL SCREEN | NARRATOR: (SYNC) It enables me to stand here and show you the model of an extinct dinosaur... |
| 131. NARRATOR ON SCREEN - HOLDING DINOSAUR MODEL. | NARRATOR: (QUIZZICALLY) Rather than letting HIM stand here and show you a picture of extinct ME! |
| FADE DOWN ON NARRATOR... | |
| FADE UP ON | |
| 132. MODEL OF NEW SCHOOL #2 | |
| RUN CLOSING TITLES AND CREDITS OVER MODEL OF NEW SCHOOL #2. | |

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FILM TREATMENT
REVISION FOLLOWING SEPTEMBER
MEETING OF PROJECT COMMITTEE

October 14, 1963

SERIES TITLE: "UTILIZING TELEVISION IN THE CLASSROOM"

THIS FILM: KIT NO. 4

"A ROLE FOR EVERYBODY (Selecting and Utilizing the Television Lesson)"

Writer: (Mrs.) Marye D. Benjamin

Project Title: A Pilot Series of Six Kits of Filmed and Published Materials Illustrating Proper Teacher Utilization of Broadcast Materials

Project Director: Dr. Clair R. Tettemer

The dissemination activities reported herein performed pursuant to a contract with the United States Office of Education.

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Washington, D. C.

KIT NO. 4: "A ROLE FOR EVERYBODY (Selecting and Utilizing the Television Lesson)"

GENERAL STATEMENT OF THE FILM:

For conscientious teachers who take pride and pleasure in their job, the mechanics of creative classroom presentation may involve a disproportionate share of their teaching time and effort. Where television shares these presentational tasks, the classroom teacher is not divested of control and responsibility, but is enabled to concentrate her (his) unique insights and personal skills on other vital aspects of the learning process.

One of the most crucial of these is discriminating selection of the lesson or lessons to be used. Whether this selection is made by the classroom teacher, the curriculum director, the principal, or the superintendent, the constant criterion must be what television can do for the learner. Learning is enhanced when the television lesson is selected for specific purposes, based on carefully assessed class and teacher needs...when the teacher, using the study guide, knows what these purposes are, what to expect for the lesson, and what kind of learning is envisioned in the lesson presentation, and sees to it that the student knows.

Effective utilization of the television lesson (or lessons) is a fully-cooperative process toward shared goals. It consists of those activities and procedures (arising out of and coordinated with the lesson) which are carried on in the classroom before, during, and after a television lesson...some basic to learning and common to all learning experiences, some specifically involved in learning with television. Prime responsibility for adjusting the lesson's content to the abilities of the particular class and for helping students realize maximum learning from the viewing experience rests with the classroom teacher. But there are no passive roles. Effective utilization presupposes that significant contributions, vital to success, will be made by everybody involved.

OUTLINE OF CONTENT:

I. INTRODUCTION: Portraits (by animation) of four teachers harassed by problems of lesson preparation

II. Problems attending classroom presentation

A. Lack of materials

B. Inaccessibility of materials

C. Time and energy demands

D. Weakness in content areas

OUTLINE OF CONTENT (CONTINUED) - page 2

III. Television's contribution to classroom presentation

A. Graphic resources

B. Human resources (on-screen teacher, content specialists, production staff)

C. Technical resources

D. Availability of lesson to many classrooms

IV. Classroom contributions to the television lesson

(Point: Utilization of television lesson is a cooperative process with no passive roles.)

A. Preparation

1. General preparation for television in the classroom

a. Classroom teacher's preparation

(1) Mastery of elements and techniques of good teaching (college or university training, in-service training, experience in teaching)

(2) Insights gained in day-to-day experience with a particular class

b. Students' preparation

(1) Orientation to learning from television

(2) Acceptance of television's characteristics and conventions

2. Preparation for television in a particular school situation

a. Decision making (with reference to placing television in the classroom)

b. Selecting the lesson or lessons

(1) Ultimate basis: what television can do for the learner

(2) Points to keep in mind:

(a) Selection for specific purposes

(b) Assessment of class and teacher needs

(c) Evaluation of lesson's potential

(d) Use of study guide

(e) Student understanding of lesson objectives

3. Teacher's technical preparation for classroom viewing

a. Awareness that quality of picture and sound important in effective utilization

b. Familiarity with the considerations in quality reception

(1) Good television set in good working order

(2) Adequate receiving antenna

(3) Correct placement of set in classroom

(4) Proper tuning

c. Discrimination as to technical problems

(1) Those which teacher or school can control

(2) Those which demand expert technical assistance

4. Preparation for specific television lesson

a. Teacher preparation

(1) Familiarity with lesson in study guide

(2) Adapting study guide suggestions to available resources and specific class and individual needs and abilities

(3) Assembling of necessary materials

(4) Initiating appropriate pre-telecast activities

b. Student preparation

(1) Awareness of viewer's responsibilities

(2) Mastery of vocabulary and viewing skills (note-taking, concentration, etc.)

(3) Appropriate pre-telecast activities related to specific lesson

(4) Awareness of lesson goals

B. During the television lesson

1. Teacher's roles (participant, "cheerleader", observer of student behavior, content observer and critic, class manager, assistant to television teacher, planner)

2. Student's roles (individual learner and member of social group)

3. Television's role (to present, to stimulate interest, arouse curiosity, motivate exploration, to permit observation of student reactions by classroom teacher, to utilize strongpoints of the medium toward meaning and impact, to make a smooth and unobtrusive transition from classroom to screen and back to classroom)

C. Follow-through

1. Clarification and extension (NOT RE-TEACHING!)

2. Provision for individual differences

3. Immediate follow-through activities

4. Long-range follow-through activities

5. Evaluation of experience

6. Preparation for additional lessons (to extend, strengthen and improve today's experience)

V. CONCLUSION: Classroom teachers, television teachers, and students all have significant roles to play in utilizing the television lesson. The contributions and responsibilities of all those involved are vital to a successful learning experience.

| VIDEO | AUDIO |
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| Fade up on blank screen. Suddenly there appear... in staccato sequence... pictures (animation art) of the following objects:<br><br>A cluster of storage boxes with contents in disarray<br><br>A worn shoe<br><br>A teacher's glasses<br><br>A burned-out light globe | (MUSIC OR SOUND TO PUNCTUATE THESE APPEARANCES) |
| | (NARRATOR) (VO) The objects which you see here represent Civil War casualties. No...not among the participants in the war. Among the interpreters of the war. |
| In quick to close up of the boxes | This is chaos beyond repair... From out of a closet...under a stair. Still interred in a box somewhere are pictures of Lincoln...and some of Lee...and a map showing Sherman's march to the sea.<br><br>A weary teacher has gone to bed. Tomorrow she'll stick to the text instead:<br><br>(MUSIC OR SOUND PUNCTUATION) |

| VIDEO | AUDIO |
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| Close up of shoe | (NARRATOR) This is a classroom teacher's shoe...The heel run over... the sole worn through...From walking mile after endless mile...Up this corridor...down that aisle...Trailing the treasures of State Museum On field trips. How else would his students see 'em? |
| | (MUSIC OR SOUND EFFECT PUNCTUATION) |
| Close up of glasses | (NARRATOR) These are the glasses a teacher wore while squinting at three hundred slides or more...Seeking Antietam till almost blinded. She's bathing her eyes. She didn't find it! |
| | (MUSIC OR SOUND PUNCTUATION) |
| Close up of light globe | (NARRATOR) And this is a light globe... with life span done. For fourteen nights it has burned past one...while a content-weak teacher tried to do some "boning up". He is burned out, too! |

| VIDEO | AUDIO |
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| | (MUSIC OR SOUND PUNCTUATION) |
| Pull back as Narrator enters scene | (NARRATOR) These casualties of preparation are familiar to all teachers who get wrapped up in their job...who find pleasure and satisfaction in bringing to the subjects they teach color, depth, and zest...and three-dimensional impact.<br><br>Maybe it isn't the Civil War. Or even history. Maybe it's English you teach. Or science. Or math. Or a foreign language. Whatever it is... this much of your in-school time probably is spent in presentation. |
| Narrator shows chart... Illustrating percentage of time spent in various activities | NARRATOR CALLS ATTENTION TO SPECIFIC ASPECTS OF THE CHART. |
| Transition to storage boxes. Animated teacher figure enters frame and begins digging in the boxes | (NARRATOR) Effective presentation means preparation. And preparation...as you know better than anyone else...is HARD WORK. |

| VIDEO | AUDIO |
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| | (NARRATOR) It's frustrating work when you can't find the things you need to make your presentation come alive... |
| Transition to the shoe and an animated teacher figure who puts on the shoe and starts walking toward the facade of a museum in the distant bg | Or when they're scattered far and wide...hither...and thither...and wa-a-ay over "yon"! |
| Transition to glasses. Animated teacher figure puts on glasses and starts looking at slides from a seemingly endless supply | It's a time-taking, energy-eating task...even when your resources are ample and available...and you know your content. |
| Transition to light globe, which is discarded by animated teacher figure who puts another globe in his lamp and starts "boning up" again | It can be a never-ending, up-hill, morale-nibbling struggle if you don't. |
| Narrator on screen | Even at its best...preparation for presentation in the classroom gets between you and some of the other things you're eager to do...avid to try... some of the things you enjoy most about teaching. |

| VIDEO | AUDIO |
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| | (NARRATOR) So let's look at something else...something pertinent...something which I believe you'll find very encouraging... |
| Transition to scene in a television studio...with the preparation of a television lesson in progress | These people, too, are involved in preparation. Preparation of a lesson for presentation in the classroom.<br><br>This is the production crew in a television studio.<br><br>The lesson is part of a unit on the Civil War. |
| Studio set-up is in progress with producer-director and teacher in studio getting ready for rehearsal. This should be a compact, condenses sequence, engineered to show viewers as much as possible of technical preparation, particularly involving visual materials, plus a part of the content rehearsal to demonstrate use of visual materials and progress of lesson, Should not be too lengthy | AFTER STUDIO SITUATION AND ITS PROGRESS HAVE BEEN WELL ESTABLISHED, CONTINUE WITH STUDIO SCENE BUT CUT SOUND AND CARRY NARRATOR VOICE OVER. HE IDENTIFIES THE VARIOUS PEOPLE AND THEIR JOBS...WITH PARTICULAR ATTENTION TO THE ON-CAMERA TEACHER. |

| VIDEO | AUDIO |
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| | NARRATOR POINTS OUT THE RESOURCES USED...THE UNUSUAL AND GENERALLY INACCESSIBLE VISUAL MATERIALS...THE NUMBER OF PEOPLE...AND THE TIME SPENT IN PREPARATION. HE EXPLAINS THAT BEFORE THE LESSON SERIES IS OVER AND THE UNIT COMPLETED, THESE OTHER RESOURCES WILL HAVE BEEN USED.<br><br>TO SHOW THESE RESOURCES, SCENE CAN CHANGE TO A STORAGE AREA, TEACHERS' ROOM, OR ANY OTHER CHARACTERISTIC PLACE WHERE VISUALS FOR FUTURE PROGRAMS WOULD BE HELD IN READINESS FOR THE PROGRAMS STILL TO COME. (SHOULD INCLUDE, IN THIS SEQUENCE, PHOTOGRAPHS, MAPS, SLIDES, FILM CLIPS, MUSEUM ARTICLES, CONTRIBUTIONS OF CONTENT SPECIALISTS, SPECIAL ART WORK, ETC.)<br><br>EMPHASIS HERE WOULD BE ON HOW MUCH MORE EXTENSIVE, EVEN IN THE SAME CATEGORY, ARE THESE RESOURCES THAN EVEN THE BEST OF THOSE AVAILABLE TO THE SINGLE CLASSROOM TEACHER, HOWEVER ABLE AND IMAGINATIVE THAT TEACHER MIGHT BE. |
| Narrator on screen | WHEN COMPLETED, SAYS THE NARRATOR, THIS LESSON WHICH IS BEING PREPARED IN THE TELEVISION STUDIO WILL BE AVAILABLE TO MANY TEACHERS IN MANY CLASSROOMS.<br><br>IF THEY NEED IT TO DO SO...IF THEY WANT IT TO DO SO...IT WILL LIFT FROM THEIR SHOULDERS A LARGE PART OF THE BURDEN INVOLVED IN PREPARATION FOR CLASSROOM PRESENTATION.<br><br>(NARRATOR) And how will our hard-pressed home workers react to this, do you think? |

| VIDEO | AUDIO |
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| We see (cued to the Narrator's lines) each of the "Preparation casualties" teachers in animation ceasing his or her preparation activity. | Will our box beaver give up her frustrating search?<br><br>Will our weary walker let the museum come to him?<br><br>Will our slide-seeker refrain from further eye-strain?<br>Will our light burner settle for shorter hours?<br><br>Very likely. If those who prepare the television lessons have done their jobs well. If the lesson on screen is soundly conceived...properly prepared...effectively presented. If it takes into full account the elements of good teaching...the principles of learning...the accepted procedures of the educational process. |
| We see the animated teacher figures leaning back...lolling at ease...watching an on-screen television lesson in the frame with them or an imaginary television presentation off-screen in foreground | And what then? Can the classroom teachers just stop...come to a full halt...rest on their laurels...secure in the assurance that the on-screen teacher, with the help of the televisic |

| VIDEO | AUDIO |
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| | (NARRATOR) production staff, and the resource specialists, is doing everything that needs to be done. |
| | NO! |
| The animated teachers sit up and look shocked | A thousand times "no"! Or at least a dozen times "no"! "No" for each of the important things...the absolutely essential things...which must be done by the classroom teacher and the students before the television lesson can take its proper place in the classroom. |
| The animated teachers react: A kind of "I might have known there'd be a catch to it!" Reaction | But let me reassure you. A good part of this preparation has already been done. Perhaps more than you realize. Some you perhaps don't think about as <u>being</u> preparation. |
| They begin to look relieved and receptive as Narrator continues | Let me explain what I mean. You see... with the burden of classroom presentation lightened by the contributions |

| VIDEO | AUDIO |
|---|---|
| Might underscore this with animation | (NARRATOR) of television...your emphasis will be on SELECTION and UTILIZATION.<br><br>Choosing the television lessons which will serve you best.<br><br>Making the best possible use of them in your particular situation. |
| Fade down on animation and up on a real classroom scene...in which the teacher and the students are getting ready for a television lesson. | Some of your preparation for television you began a long time ago. Some you are making right this minute. And some you would make in any case... in any teaching-learning situation.<br><br>You may simple prepare in a slightly different way when you have television in your classroom...and you will have considerably more help.<br><br>Let me show you what I mean...using this classroom as an example. |

| VIDEO | AUDIO |
|---|---|
| As the activity in the classroom proceeds | THE NARRATOR EXPLAINS THAT IN THIS CLASSROOM THE TEACHER AND STUDENTS ARE GETTING READY FOR A TELEVISION LESSON.<br><br>HE POINTS OUT A FEW SPECIFIC ASPECTS OF THIS ACTIVITY...WHICH IMMEDIATELY PRECEDES THE TELECAST.<br><br>BUT, SAYS HE, PREPARATION FOR THIS LESSON ACTUALLY STARTED LONG BEFORE THIS.<br><br>TAKE THE CASE OF THE TEACHER, NOW. |
| We come in close on the teacher ...hold her in a stop motion pose...and with dissolves (or perhaps with double printing... subordinating the teacher in the classroom and keeping the illustrative scenes predominant)...we see through her the illustrations of the preparation steps which the Narrator describes<br><br>The first is the teacher's college or university training | THE NARRATOR EXPLAINS THAT THIS TEACHER'S COLLEGE OR UNIVERSITY TRAINING...THE CLASSROOM OR LABORATORY HOURS SPENT STRENGTHENING HER KNOWLEDGE OF COURSE CONTENT AND SHARPENING HER PROFESSIONAL SKILLS ...CONSTITUTE PREPARATION FOR TEACHING WITH TELEVISION.<br><br>THE ELEMENTS AND TECHNIQUES OF GOOD TEACHING ARE VALID AND APPLICABLE IN EVERY LEARNING SITUATION, WHATEVER THE MEDIUM USED. |
| Workshop of in-service illustration | THE NARRATOR EXPLAINS THAT WORKSHOP TRAINING, TOO, IS PART OF PREPARATION. THIS VERY SITUATION NOW, IN WHICH YOU ARE SEEKING, WITH OTHERS, A CLEARER UNDERSTANDING OF TELEVISION, ITS POTENTIAL CONTRIBUTIONS, THE DESIRABLE WAYS TO WORK WITH IT...IS THE KIND OF PREPARATION FREQUENTLY AVAILABLE TO TEACHERS. |
| Earlier classroom experience--<br>First:<br>Emphasis on teacher's presentational role | IN A SENSE, SAYS THE NARRATOR, EVERY HOUR OF THIS TEACHER'S CLASSROOM EXPERIENCE HAS BEEN PREPARATION FOR TEACHING WITH TELEVISION. COMING TO KNOW FIRSTHAND THE MOOD AND CLIMATE OF THE CLASSROOM...WHAT AWAKENS AND STIMULATES INTEREST...WHAT MOTI- |

| VIDEO | AUDIO |
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| | VATES STUDENTS TOWARD LEARNING. COMING TO SENSE OR RECOGNIZE THE OVERT OR SUBTLE SIGNS OF INVOLVEMENT...OF INATTENTION...OF BOREDOM... OF CONFUSION AND PUZZLEMENT. |
| Transition to teacher working with individual students | LEARNING HOW AND WHEN TO HELP... TO BECKON...TO LEAD...TO URGE STUDENTS ON TO SELF-DIRECTED ACTIVITY. |
| Transition to original classroom scene and out of flashback technique | NARRATOR SAYS FURTHER THAT THE TEACHER'S DAY-TO-DAY EXPERIENCE WITH THIS PARTICULAR CLASSROOM IS A SIGNIFICANT PART OF HER PREPARATION... EXTENDING AND DEEPENING HER KNOWLEDGE OF THESE PARTICULAR STUDENTS... AS INDIVIDUALS AND AS MEMBERS OF THIS SPECIFIC GROUP. INSIGHTS GAINED IN THIS WAY SIGNIFICANTLY INFLUENCE SELECTION OF TELEVISION LESSONS AND THE WAYS IN WHICH THEY ARE UTILIZED. |
| Come in close on student. Use same technique to show illustrations | LET'S TAKE THE STUDENT, SAYS THE NARRATOR. HIS PREPARATION REACHES BACK BEYOND THE CLASSROOM, TOO. WHEN THIS CHILD WAS BORN, TELEVISION WAS AN ESTABLISHED FACT OF HIS ENVIRONMENT. |
| We see television antennas (antennae) against the sky | (NARRATOR) These spare and streamlined flowers of an electronic age blossomed from the roofs of his neighborhood! |

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| We move down one of these to a house...dissolve through to the living room or play-room...where a small child (or children) is watching a television program | (NARRATOR) From this student's earliest years the sights of television were before his eyes...the sounds of television were in his ears. His impressions and knowledge of the world about him came in signal part from the images on the screen and the relationships they tendered. Learning from television is for him a natural process. He is used to its approaches and oriented to its conventions.<br><br>For his older brother or sister... used to television as home entertainment only...separate and apart from the accustomed resources of the classroom...orientation to television lessons may take more time and effort.<br><br>But the child in the elementary school classroom is no stranger to learning from the screen. He is prepared. |

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| As Narrator continues, the illustration, shown through special effects, changes to show us some examples emphasizing the specific points | NARRATOR SAYS THAT THE STUDENT IS PREPARED TO ACCEPT THE ON-SCREEN TEACHER AS A REAL PERSON...AN ACTUAL PRESENCE IN THE CLASSROOM...AND TO REACT TO THAT PRESENCE WITH ATTENTION.. WITH CONCENTRATION...WITH OVERT RESPONSES...WITH GOOD BEHAVIOR. |
| Perhaps see elementary pupils repeated something after teacher or otherwise following directions given from on screen | |
| Illustration with eye-to-eye contact...between on-screen teacher and student...personal words...show student reacting as if addressed personally | NARRATOR SAYS THAT THE YOUNGER STUDENT IS PREPARED FOR THE CLOSE COMMUNION BETWEEN THIS ON-SCREEN PERSON AND HIMSELF...EVEN IN A CROWDED CLASSROOM. PREPARED FOR THE FEELING THAT THE TELEVISION TEACHER IS TALKING DIRECTLY TO HIM. |
| Illustration of front-row-seat quality...perhaps for student on back row<br><br>Illustration on change in perspective | NARRATOR SAYS THAT THE STUDENT IS PREPARED FOR THE FRONT-ROW-SEAT QUALITY WHICH COMES WITH TELEVISION. WHATEVER HIS PLACEMENT IN THE ROOM, HE IS PREPARED FOR CLARITY AND EASE OF OBSERVATION...FOR THE SHIFT FROM " LONG SHOT TO MEDIUM SHOT TO CLOSE UP...FOR THE PERSPECTIVES IMPLIED IN THE VARIOUS TECHNIQUES OF PRESENTATION. |
| Might see looking in from back side of a cabinet or refrigerator...or some other unusual angle shot. | |
| Illustration of accessibility<br><br>Illustration of immediacy<br><br>(Maybe combined) | THE STUDENT IS PREPARED FOR THE ACCESSIBILITY (VIA TELEVISION) OF INACCESSIBLE THINGS AND PLACES, FOR THE IMMEDIACY OF SIGHTS AND SOUNDS.<br><br>HE NOT ONLY ACCEPTS BUT EXPECTS HIS ABILITY TO SEE THE PRESIDENT, THE INSIDE OF THE WHITE HOUSE, THE LAUNCHING OF AN ASTRONAUT, THE JUNGLES OF AFRICA, THE FRONT-LINE ACTIVITY OF A WAR, A CROWDED PLAZA |

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| | IN ROME. |
| | (NARRATOR) His preparation has been unique...extensive...and, in many cases, superficial. It includes a tremendous amount of secondary experience...and who knows what distortion and misapprehension. |
| Back in the original example classroom, motion resumes in the preparation for the television lesson...as we make the transition to this classroom, we are pulling back from our close-up of the student to get a composite look at the teacher, the students, the television receiver...a full view of the essential elements in the classroom scene. | (NARRATOR) Prepared for teaching with television in THE classroom. Prepared for learning with television in THE classroom. Yes. If we put it that way, I think we can say that the teacher and the students here have spent...among them...a good many years at this long-range, general kind of preparation. |
| | But how about preparation for teaching and learning with television in THIS classroom? That's a big question... a crucial question with a lot of |

| VIDEO | AUDIO |
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| | (NARRATOR) different parts. |
| Stop on the full scene of the classroom | |
| Suddenly by special effect we are looking at this scene as an assembled puzzle...and a crack...like a big question mark...develops through the puzzle. Narrator's hand reaches into the frame...picks up the piece with the teacher on it... and holds it up | |
| Close-up of this "teacher" puzzle piece... | |
| Then see the Narrator holding this puzzle piece | (NARRATOR) for instance..is this teacher fully prepared for the role of television in her classroom? Whose decision was it to put this receiver here? |
| Narrator picks up puzzle piece with television receiver on it... | |
| Close up of television receiver puzzle piece | Did the superintendent...the curriculum supervisor...the principal... decide to use this series or this lesson for the teacher's benefit? |
| | Did the individual teacher make the decision for her own reasons? |

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| Narrator holds up both the teacher and the television puzzle pieces...for close-up view | ONE OF THE MOST CRUCIAL STEPS IN UTILIZATION OF TELEVISION IN THE CLASSROOM , SAYS THE NARRATOR, IS SELECTING THE PROGRAM. WHOEVER MAKES THIS DECISION, THE SAME SELECTION PRINCIPLES APPLY...WHETHER THE SELECTION INVOLVES A WHOLE SERIES OR IS MADE ON AN INDIVIDUAL LESSON BASIS.<br><br>THE ULTIMATE BASIS FOR SELECTION IS WHAT TELEVISION CAN DO FOR THE LEARNER.<br><br>(NARRATOR) In this teacher's preparation to teach with this resource...these points are vital. |
| Points listed appear by special effect over the puzzle pieces of the teacher and the television receiver...as the narrator comments on each | |
| | The lesson or lessons to be presented by television should be selected toward specific goals and for specific purposes...with the nature of the particular learning experience in |
| "Select for Specific Purposes" | mind.<br><br>The teacher should know what these purposes are. |
| "Assess Class and Teacher Needs" | Care should be taken to assess class and teacher needs as a basis for |

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| | (NARRATOR) using the television lessons.<br><br>Selection should arise only from such need. |
| "Evaluate the Lesson's Potential" | What kind of learning is envisioned in the presentation of the lesson?<br><br>The teacher should know what to expect from the program. |
| The Narrator includes in the line-up the puzzle piece which shows the study guide on the teacher's desk<br><br>"Use the Study Guide" | One of the strongest allies the teacher has in proper utilization of the television lesson is the study guide. She should know it well and use it consistently. |
| Transition to a close view of a real study guide...to be seen in some detail....specifics cued to Narrator's description | THE NARRATOR EXPLAINS THAT THIS STUDY GUIDE IS THE DISTILLATION OF ALL THE CURRICULUM DECISIONS...THE PLANNING... THE PREPARATION WHICH HAS GONE INTO TH TELEVISION LESSONS.<br><br>IT IS THE TEACHER'S KEY TO THE SELECTION AND UTILIZATION OF THESE LESSONS. AN ESSENTIAL PART OF THE PREPARATION FOR EFFECTIVE TEACHING WITH TELEVISION IS CAREFUL STUDY OF THE GUIDE'S CONTENT...FIRST AS A WHOLE...AND THEN AS IT PERTAINS TO THE SPECIFIC LESSON IN QUESTION. |

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| Transition in study guide to the specific lesson for which our example classroom is getting ready. Seen long enough to give clear idea of pre-telecast activities. (Be sure to show marginal notes covering points teacher wants to be sure to bring up. Be sure to show indications of adapting the study guide to this particular locale's resources.) | NARRATOR CALLS ATTENTION TO PRE-TELECAST ACTIVITIES. ALSO CALLS ATTENTION TO TEACHER'S NOTES AND TO THE FACT THAT THE TEACHER HAS ADAPTED THE SUGGESTIONS IN THE STUDY GUIDE TO THE RESOURCES WHICH ARE AVAILABLE TO HER IN THIS PARTICULAR LOCALE OR SITUATION. |
| Narrator's hand places on the page of the study guide the puzzle piece containing the individual student. Should be seen in conjunction with the objectives of this specific television lesson. | NOW, SAYS THE NARRATOR, IN HER PREPARATION FOR THE TELEVISION LESSON TODAY, HAS THE TEACHER MADE CLEAR TO THIS STUDENT WHAT HE IS TO GET FROM THE TELEVISION LESSON? DOES HE KNOW WHAT HE IS TO LOOK FOR... TOWARD WHAT GOALS THIS LESSON IS DIRECTED? |
| Transition to whole puzzle. Narrator's hands are seen fitting the student puzzle piece, the television receiver puzzle piece, and the study guide puzzle piece into the composite puzzle. He puts the puzzle together and pushes the pieces together to close the crack of the question mark. | (NARRATOR) Only when every element involved in this learning experience... the student...the classroom teacher... those preparing the television lesson.. are "all of a piece"...working together in cooperation and clear understanding toward shared goals... can we say that proper preparation has been made for teaching with television in THIS classroom. |

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| Puzzle changes back to the classroom scene...which comes alive to show some of the classroom activity preceding the television lesson. Some of the students may be putting the finishing touches on a display concerning the points involved in proper viewing or note taking. Some may be distributing materials to be used during or after the television presentation. (This activity will depend upon the nature of the lesson.) | |
| When this has been established briefly, the teacher leaves the classroom scene and walks into the foreground...leaving the class at work...and addressing the viewers. | |
| | (TEACHER) So far you've seen the king of preparation you're used to... the kind good teachers make when teaching with any medium. And when I say, "I've assembled some supplementary materials to be used in connection with the television lesson," or when I say, "I've got pretty clearly in mind what we're going to do for follow-through activities...."...this doesn't bother you, does it? You can kind of |

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| | (TEACHER) see yourself doing these things, can't you? |
| | But what happens when I say: "technical aspects of television"? |
| A horrid image appears over the teacher's shoulder... some really grotesque mask | |
| | When I say "adequate receiving antenna".... |
| Another horrid mask appears | |
| | "Correct set placement"..."low ambient light level".... |
| Another mask appears | |
| | "Proper tuning"... |
| Another mask appears | |
| | Do these terms frighten you? They did me. And that's why I wanted to tell you myself that they're really not the bugaboos we imagine. |

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| Teacher dismisses the masks with a wave of her hand and they disappear. | (TEACHER) I've mastered them, and if I can...anybody can...Because before this...my greatest technical achievements were getting ice out of a refrigerator tray...and turning on my living room light with a wall switch.<br><br>What it boils down to is this. Television lessons in the classroom can be effective only if the students see a clear, well-defined picture on the television receiver. Many things contribute to the quality of the picture, but some are under the control of the receiving school and of the classroom teacher.<br><br>A good television set which is in good working order.<br>An adequate receiving antenna.<br>Correct placement of the set in the classroom.<br>Proper tuning of the set. |

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| The masks pop up again. The teacher takes one.... turns it around to show chart demonstrating three types of antennas. | |
| | THE TEACHER DISCUSSES BRIEFLY:<br>(1) INDOOR - LOW EFFICIENCY TYPE - RABBIT EARS<br>(2) OUTDOOR - LOW EFFICIENCY AND HIGH EFFICIENCY<br>(3) ANTENNA DISTRIBUTION SYSTEM |
| The teacher shows pictures demonstrating that the farther away from the transmitter the school is, the higher has to be the antenna. She shows illustration of antenna distribution system, wired to each room..making point that it is sometimes cheaper for a school to use a lot of sets. | TEACHER DISCUSSES BRIEFLY THE POINTS ILLUSTRATED. |
| Teacher uses back of another mask to demonstrate different ways of mounting sets. | TEACHER BRIEFLY DISCUSSES<br>WALL-MOUNT<br>CEILING-MOUNT<br>FLOOR-MOUNT<br>SHE TOUCHES ON AVERAGE HEIGHT. |
| Teacher uses another mask, turned around, to demonstrate set location and seating arrangement as to distance and angle. | TEACHER EXPLAINS THAT THIS IS FOR OPTIMUM VIEWING AND PROPER SOUND DISTRIBUTION. NO GLARE IN THE LOW AMBIENT LIGHT LEVEL. SIGHT LINES RIGHT. MENTIONS SPEAKER SIZE AND PLACEMENT. SHOWS HOW CORNER LOCATION AMPLIFIES SOUND, CANCELS SOUND REFLECTION. |

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| Teacher uses back of another mask to illustrate points concerning antenna | TEACHER RAISES QUESTION: "DO I NEED AN ANTENNA?" SUGGESTS THAT THE FIRST AND EASIEST THING IS TO LOOK AROUND OUTSIDE IN THE SCHOOL AREA. DO OTHER PLACES HAVE AN ANTENNA? IF SO, PROBABLY NEED ONE. IF NOT, DECIDE FROM PICTURE QUALITY AND SOUND QUALITY IN YOUR OWN SCHOOL.<br><br>TEACHER RAISES QUESTION: "HOW WILL I KNOW?" EXPLAINS THAT THE FIRST THING TO KNOW IS WHAT A GOOD PICTURE ON THE SCREEN OUGHT TO LOOK LIKE AND HOW THE SOUND OUGHT TO SOUND. THEN YOU NEED TO LEARN DIFFERENCE BETWEEN PROBLEMS WHICH CAN BE SOLVED BY THE TEACHER AND THOSE WHICH WILL CALL FOR EXPERT HELP.<br><br>WHAT MIGHT SOME OF THESE PROBLEMS BE? |
| Using a set to demonstrate, teacher shows:<br><br>(1) Snow<br><br>(2) Rolling<br><br>(3) Buzzing in sound<br><br>(4) Ghosting | |
| | WHAT DIFFICULTIES DO THESE INDICATE AND WHAT MIGHT BE THE REMEDIES? SHE DISCUSSES WHAT MIGHT BE MATTERS OF SIMPLE ADJUSTMENT AND SHOWS HOW THESE MIGHT BE DONE AS TO |
| Teacher demonstrates these adjustments:<br>Find tuning<br>Contrast<br>Balance<br>Noise and Interference | FINE TUNING<br>CONTRAST<br>BALANCE<br>NOISE AND INTERFERENCE<br><br>SHE DISCUSSES BRIEFLY THE EVIDENCES OF NEED FOR TECHNICAL ADJUSTMENTS. |

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| Teacher demonstrates evidences of need for technical adjustments by expert | SHE EMPHASIZES THAT TEACHERS SHOULD BE ABLE TO RECOGNIZE THESE SO THEY WILL KNOW WHEN TO CALL FOR HELP.<br><br>TEACHER MIGHT REFER HERE TO OTHER MATERIALS IN THE KIT, OR SAY THAT THERE ARE SOME EXCELLENT PUBLICATIONS WHICH TELL IN SOME DETAIL WHAT TO LOOK FOR WHEN BUYING A TELEVISION RECEIVER FOR THE CLASSROOM...AND HOW TO IMPROVE THE QUALITY OF THE SPEAKER. ALSO GIVE MORE DETAIL WITH REERRENCE TO OTHER TECHNICAL ASPECTS.<br><br>TEACHER MAY SAY ALSO THAT THE PURCHASE OF SETS AND DECISIONS WITH REFERENCE TO ANTENNA INSTALLATION ARE ADMINISTRATIVE DECISIONS. HOWEVER, IT IS HELPFUL FOR THE TEACHER TO KNOW SOME OF THE BASIC THINGS, IN ORDER THAT SHE MAY ADVISE WITH REFERENCE TO SUCH PURCHASE OR INSTALLATION, IF ASKED TO DO SO.<br><br>THE TEACHER SAYS IT IS TIME FOR HER TO GET BACK TO THE CLASS, AS THE TELEVISION LESSON WILL SOON START, AND THERE ARE A FEW POINTS SHE WANTS TO TALK OVER WITH THE STUDENTS AS BACKGROUND FOR TODAY'S LESSON. SHE SAYS SHE WILL BE WORKING WITH THE CLASS ON SOME OF THEIR IMMEDIATE, SHORT-RANGE FOLLOW-THROUGH ACTIVITIES WHEN THE LESSON IS OVER...SO SHE LIKELY WON'T HAVE ANOTHER OPPORTUNITY TO SPEAK TO US...BUT SHE HOPES WE WILL ENJOY OUR EXPERIENCES WITH TELEVISION IN THE CLASSROOM, AS SHE HAS. |
| As teacher goes back to take her place in the classroom, the scene fades. Narrator comes into the foreground. | |

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| | NARRATOR SAYS THERE ARE SOME OTHER TEACHERS WHO ARE PLEASED WITH WHAT THEY HAVE SEEN OF TELEVISION AND ITS USE IN THE CLASSROOM. HE HAS ASKED THESE PEOPLE TO SHARE THEIR IMPRESSIONS WITH US...AND SUGGESTS, SMILING, THAT THESE TEACHERS ARE NOT STRANGERS TO US. |
| These are the four "animation" teachers whom we first met in the "preparation casualties" sequence at the beginning of the film. As each takes over the "limelight" to give his or her impressions of an esperience with television in the classroom...we are treated to a bird's eye view of that particular aspect of the classroom experience.<br><br>We see each animation teacher as he or she begins the narrative, but make a transition from the teacher who is talking, to the classroom sequence, carrying the narrative voice-over, where this is possible.<br><br>Where the sounds of the classroom need to be heard, the scene is interwoven with the narrative.<br><br>Examples should come from a widely-varied group of classroom experiences...showing different kinds of things taught be television. Each teacher has witnessed a different subject area in his or her experience with television. | |
| Teacher 1 on screen | (TEACHER 1) Well, I was reading the lesson plan. And hardly knew when the |

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| | (TEACHER 1) thing began... |
| | There's not any fanfare in between... |
| | You just slip smoothly from class to screen... |
| We see the beginning of a television lesson in a real classroom...to demonstrate the unobtrusive beginning of the lesson on screen... and the easy transition into the lesson from the pre-telecast activity. | HERE ARE HEARD THE SOUNDS OF THE CLASSROOM AND THE VOICE OF THE ON-SCREEN TEACHER AS THE LESSON BEGINS AND IS BRIEFLY ESTABLISHED. |
| Transition to Teacher 1 on screen | TEACHER 1) You're hardly aware that the moments pass... |
| | Then you're unobtrusively back in class. |
| Teacher 2 on screen | (TEACHER 2) That surprised me also... |
| | but on the whole, |
| Transition to classroom scene...to watch the classroom teacher as she pursues the activities and the thoughts indicated by Narration of Teacher 2. | I was most impressed with the teacher's role. |
| | (TEACHER 2) (VO) It's hardly a passive role, I'd say. |

| VIDEO | AUDIO |
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| | (TEACHER 2) (VO) I watched her (him) watching the class today. |
| Camera selects illustrative shots from classroom sequence...sometimes showing the teacher...sometimes individual student...sometimes a combination of teacher and students. | Did they get what the on-screen teacher said? Was that illustration above their head? Sandy is restless and inattentive... Perhaps an approach that is more inventive...How about Mary? How about Jim? Too easy for her or too hard for him? Is Johnny baffled? Is Jodie bored? Perhaps that concept should be explored. |
| | She listened and looked and participated...observed and planned and evaluated...She watched the class while while she watched the screen... She led the responses...and in between she was taking notes. There is one |
| Transition to Teacher 2 for last statement. | thing sure...the classroom end is no sinecure! |
| Transition to Teacher 3 on screen | (TEACHER 3) That occurred to me... but you must admit The TV teacher helped quite a bit! |

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| Transition to on-screen teacher in the course of presenting the lesson | Her (his) lesson was planned with skill and flair. It started strong... and it got somewhere! Her approach was creative...her graphics clear... With things "off yonder" brought "close in here"! |
| Brief excerpt from television lesson with content illustrative of points made by Teacher 3 | VOICE OF ON-SCREEN ATEACHER AND SOUNDS FROM TELEVISION LESSON |
| Transition to teacher 3 on screen | (TEACHER 3) To an on-screen teacher who does it well... I'm GLAD to relinquish the "show and tell"...'Cause student reactions are hard to view when YOU are what they're reacting to! |
| Transition to Teacher 4 on screen | (TEACHER 4) You are oh, so right! That is very true! What impressed me, too, was the follow-through. |
| Transition to classroom to see some of the follow-through activities | It started as soon as the lesson ended ...with gaps filled in and ideas extended. Without re-teaching...the teacher tried to see that the concepts |

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| | (TEACHER 4) were clarified. There were group discussions...and further questions... |
| | UP WITH CLASSROOM SOUNDS TO ILLUSTRATE THIS BRIEFLY... |
| | (TEACHER 4) (VO) And projects patterned on Guide suggestions... |
| | UP WITH CLASSROOM SOUNDS AS STUDENTS AND TEACHER INITIATE SOME LONG-RANGE FOLLOW-THROUGH IDEAS. |
| Teacher 4 on screen | (TEACHER 4) Yes, I would say that the follow-through is very important... wouldn't you? |
| Transition to Narrator on screen | (NARRATOR) I think I'd say that it's all very important...because it's all part of a piece...remember? |
| We see again the classroom scene in its "assembled puzzle" form | |
| | The preparation on the part of the classroom teacher...the students... the on-camera teacher...and all those |

| VIDEO | AUDIO |
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| | (NARRATOR) involved in the production of the television lesson. |
| | The selection of the program for specific purposes based on specific needs. |
| | The technical preparation for the television lesson. |
| | The contributions and responsibilities of BOTH teachers to LEARNING. |
| | Everybody has a significant role to play. |
| | Every element is vital. |
| | No one part can be spared! |
| Credits over classroom scene puzzle | |

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